

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

OPERA DIVISION

*The Marriage
of Figaro*
IN ENGLISH

by WOLFGANG AMADEUS MOZART

NOVEMBER 14, 15, 21, 22 1980

8 PM

MacMILLAN THEATRE

EDWARD JOHNSON BLDG.

THE OPERA DIVISION

presents

THE MARRIAGE OF FIGARO

Opera in Four Acts

by

WOLFGANG AMADEUS MOZART

LIBRETTO BY LORENZO DA PONTE

ENGLISH TRANSLATION BY RUTH AND THOMAS MARTIN*

Conductor

James Craig (November 14, 21)

Michael Evans (November 15, 22)

Director

Nathaniel Merrill

Set Designer

Toni Businger

Costume Designer

Suzanne Mess

Lighting Designer

Michael Whitfield

Recitative Accompanist

George Brough

CAST

November 14, 22

November 15, 21

COUNT ALMAVIVA

Blair House

Timothy Cruickshank

COUNTESS ALMAVIVA

Frances Ginzer

Lynn West

SUSANNA, her chambermaid,
engaged to

Joanne Kolomyjec

Theresa Lee Ryan

FIGARO, valet to the Count

Paul Massel

Thomas Goerz

CHERUBINO, the Count's page

Tania Parrish

Kristine Anderson

DR. BARTOLO

Robert Grenier**

Kenneth Baker

MARCELLINA, his former
housekeeper

Laetitia Snethen

Lilian Kilianski

* By permission of Gordon V. Thompson (Agents for G. Schirmer, Inc.)

** Graduate

DON BASILIO, music master	Robert Missen	Michael Smyth
ANTONIO, gardener	Gregory Cross	Daniel Neff
BARBARINA, his daughter	Mary Nachtrab	Margot Sim
DON CURZIO, a lawyer	Mark Mangus	James Leatch
PEASANT GIRLS	Mary-Jo Masterson	Janet Smith
	Brenda Berge	Donna Hurst

PEASANTS: Robert Anderson, Laurie Bassett, Dennis Bender,
David Budgell, Barbara Fris, Carolynne Godin,
Ronald Haney, Carolyn Hart, Richard March

SERVANTS: Norman Brown, Allen Derr, Ed Franko,
Colin McEnery, Ralph McIntosh, John McKoewn,
James Wells

ASSISTANT CONDUCTOR	John Greer
ASSISTANT TO MR. MERRILL	Francesca Zambello

The action takes place in the villa of Count Almaviva, near Seville,
in the late 18th century.

Act I	A Room in the Villa
Act II	The Countess' Boudoir
Act III, scene 1	The Count's Study
Act III, scene 2	The Ballroom
Act IV, scene 1	A Hall
Act IV, scene 2	The Garden

There will be intermissions after Acts I and II.

THE OPERA DIVISION GRATEFULLY ACKNOWLEDGES THE ASSISTANCE
OF THE CANADA COUNCIL AND THE DEPARTMENT OF EXTERNAL AFFAIRS
WHO MADE THE RESIDENCY OF NATHANIEL MERRILL POSSIBLE.

THE MARRIAGE OF FIGARO

The comedy of Beaumarchais from which the plot of Mozart's opera is taken was a sequel to an earlier play by the same author - "Le Barbier de Séville" - a harmless comedy dealing with the intrigues by which Count Almaviva, assisted by the barber Figaro, secured the hand of the beautiful Rosina despite the opposition of her guardian Dr. Bartolo. This sequel - "La Folle Journée ou Le Mariage de Figaro" - under the guise of a gay comedy - gave Beaumarchais an opportunity to satirize the privileges of the nobility to the extent that Napoleon himself later referred to it as "The Revolution already in action". The droit du seigneur - a supposed right claimable by a feudal lord on the bride of a vassal - is the abuse which leads to the immense complications of the plot. In making a libretto out of the play da Ponte did a masterly job. Through his skill and above all through Mozart's music all of the characters gain in warmth and humanity.

There can be no better outline of the plot of the opera than in the words of the author of the play. It corresponds in almost every detail with da Ponte's libretto and is in fact a better summary of Mozart's opera than of the final version of Beaumarchais' play.

PROGRAM OF LE MARIAGE DE FIGARO

'Figaro, steward at the castle of Aguas Frescas, has borrowed ten thousand francs from Marceline, housekeeper of the same castle, and has given her a note promising to repay the money at a certain time or to marry her if he should default. Meanwhile, very much in love with Suzanne, Countess Almaviva's young chambermaid, he prepares to marry her; for the Count, himself enamored of young Suzanne, has favored this marriage in the hope that a dowry he has promised to give her would enable him to obtain from her in secret her yielding to the droit du seigneur, a right that he had renounced for the benefit of his servants when he was married. This little

domestic intrigue is conducted on behalf of the Count by the rather unscrupulous Basile, music-master of the castle. But the young and virtuous Suzanne believes herself obliged to apprise her mistress and her betrothed of the Count's gallant intentions, and the Countess, Suzanne, and Figaro band together to foil the plans of the lord of the manor. A small page, beloved by everyone at the castle but mischievous and overheated, like all precocious lads of thirteen or fourteen, slips saucily away from his master and by his liveliness and perpetual thoughtlessness more than once involuntarily places obstacles in the way of the Count's progress, at the same time getting himself into hot water, which leads to some very effective incidents in the piece...The Count, finally perceiving that he is being made the victim, but unable to imagine how it is being done, resolves upon vengeance by favoring Marceline's claims. Thus, desperate because he cannot make the young woman his mistress, he tries to marry the old one to Figaro, who is distressed by all this. But at the moment when Almoviva believes himself avenged, when, as first magistrate of Andalusia, he condemns Figaro to marry Marceline that day or pay the ten thousand francs - which Figaro cannot possibly do -, it is revealed that Marceline is Figaro's unknown mother. This ruins all of the Count's plans and he cannot flatter himself that he is either fortunate or avenged. During this time, the Countess, who has not given up the hope of winning back her unfaithful spouse by catching him at fault, has arranged with Suzanne that the latter pretend to grant the Count a rendezvous at last in the garden, and that the wife appear there in place of the mistress. But an unforeseen incident apprises Figaro of the rendezvous granted by his fiancée. Furious because he believes himself deceived, he hides at the appointed spot, in order to surprise the Count with Suzanne. While he is still raging, he is himself pleasantly surprised to discover that the whole affair is only a game between the Countess and her chambermaid for the purpose of fooling the Count; he finally joins in the game good-humoredly; Almoviva, convicted of unfaithfulness by his wife, throws himself at her feet, begs her forgiveness, which she laughingly grants him, and Figaro marries Suzanne.'

ORCHESTRA

VIOLIN I

Paul Thompson (Concert Master)
Mark Wells
Suzanne Bégin
Janice Bing-Wo
Yoshiko Sasaki
Christian Prévost
Mika Hiroshima
Douglas Brierley
Allyson Lyne
Samuel Ho

VIOLIN II

Angelo Calcafuoco *
Marie Bérard
Hiroko Kagawa
Paul Zevenhuizen
Donna Mazur
Dominique Laplante
Roderick MacDonald
Nancy Gibson

VIOLA

Charmain Louis *
Catherine Jillings
Ronald Hay
Martha Carapetyan
Beverley Spotton
Claudio Vena

VIOLINCELLO

Elizabeth Dolin *
Marianne Pack
Karen Henderson
Elaine Thompson
Joni Pulliam
Sally Bick

DOUBLE BASS

David Longenecker *
Paul Rogers
Jim Vivian
Peter Jones
Roger Moniz

FLUTE

Anne-Marie Kopp *
Susan Karpo

OBOE

Hamish Gordon *
John Miles

CLARINET

Joseph Orlowski *
Lori Freedman

BASSOON

James Jamieson *
Shannon Peet

HORN

Derek Conrod *
Raymond Bisha

TRUMPET

Norman Garcia *
John Selkirk

TIMPANI

Jeffrey Mason

HARPSICHORD

George Brough

* Principal
Orchestra Manager - James Jamieson

OPERA DIVISION

CO-ORDINATOR, Constance Fisher
ADMINISTRATIVE ASSISTANT, Freda Czajka

MUSIC DIRECTOR James Craig

MUSIC STAFF George Brough, Michael Evans, John Greer, Stephen Ralls

STAGE DIRECTORS Michael Albano, Constance Fisher

TECHNICAL STAFF

Technical Director Fred Perruzza

Assistant to the Technical Director Richard Clarke

Master Carpenter B. Dave Hillis

Assistant Carpenter Dave Macdonell

Carpenters Conrad Hazen, Les McLean, Andy Sharp,
Paul Jenkins, Frank Gallé

Scenic Artist Kim Sisson

Assisted by Grace Nikatsu

Furniture Jeremy Sills, Brad Didems,

Ludwig Seiler, James Carnwright

Production Assistants Brian Conrad, Reed Needles

Lighting Board Operator Howard Thornley

Electricians Mike Comeau, George Rawlings, Tanny Mendles

WARDROBE STAFF

Wardrobe Supervisor Diane McCann

Cutter Patricia Scott

Cutter/Seamstress Elizabeth LeMoine

Seamstresses Lorraine O'Leary, Susan Bryson

Charlotte Dean, Sylvia Crowhurst

ADDITIONAL COSTUMES MADE AND SUPPLIED BY MALABARS LIMITED

Make-up Supervisor Jack Medhurst

Make-up Assistants Jeanne Armstrong, Doanne Maley

Leslie Whittaker

Hairdressing and Wigs Martha Gleeson

PRODUCTION STAFF

Stage Manager James Livingstone*

Assistant Stage Managers Dave Macdonell, Olwyn Lewis*

* By permission of Canadian Actors' Equity Association

ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, National Arts Centre, Canadian Opera Women's Committee, Canadian Opera Junior Women's Committee, The Rotary Club of Toronto (Armour Heights), Canadian Opera Guild (Peel Branch), Canadian Opera Guild (Oakville Branch), Toronto Musicians' Association, Gingerbread Displays Canada Ltd., Mexican Trade Commissioner - Renée Bosch, Tricia Bentley, Geoffrey Curtis, Canadian Broadcasting Corporation.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

NEXT OPERA EVENT:

PATIENCE (Sir Arthur Sullivan and W. S. Gilbert)
March 6, 7, 13, 14, 1981, 8:00 p.m., MacMillan Theatre,
Conductors: James Craig and Michael Evans
Director: Michael Albano Designer: Elsie Sawchuk
Box Office opens February 9, 1981.

NEXT EVENTS:

University Singers, November 19, 1980, 8:30 p.m.,
Great Hall, Hart House.
Thursday Afternoon Series, Faculty of Music Jazz Ensemble,
November 20, 1980, 2:10 p.m., Walter Hall.
Electronic Music Series, November 23, 1980, 3:00 p.m.,
Walter Hall.